



BULK RATE  
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**20¢**

P.3 - Free Press Threatened

P.7 - Fair Bus Fare?

P.6 - Museum of Death

# EASTER Guerilla Style Page 4-5



Photo by Michael Grossman

by Sheila Ryan

On Tuesday, March 21, 35 young men strode up to the stage on which General Lewis B. Hershey was scheduled to speak at Howard University, and forced the cancellation of the Selective Service Director's talk by chanting: 'America is the Black Man's battleground,' and 'The hell with America!' Two-thirds of the audience of 300 rose to its feet and applauded the demonstration as the elderly General was ushered away by Dr. Carey, Dean of Students at Howard. As General

Hershey left the campus, other students surrounded his automobile and continued the chant.

The demonstration stirred considerable controversy, as did the press conference several Howard students called to offer an apology for the disruption of the meeting. A March 28th release from Washington SNCC addressed 'To our sisters and brothers of Howard University' made the following comment on the Howard students who obstructed Hershey's speech and on the students who apologized for the obstruction: 'We hereby exalt them [the students who

blocked Hershey's talk] and declare that every Black Man and Woman in America should be proud of these Brothers who slapped down a so-called 'big shot' who turned out to be just as we have portrayed him--unwanted weight on black backs.

'We all expected the university administration to take the position that it took (gotta keep gettin' that money, baby),' the local SNCC statement continued, 'but there is no excusing the acts of the student traitors to the cause of freedom for our people. . . . We therefore condemn the black continued on page 6

# Black ERUPTS AT Power HOWARD U.



# S.E. REBELS COOL IT

by Margie Stamborg

Having themselves escaped the D.C. Public Schools syndrome, Rebels With A Cause are actively promoting the May Day School Boycott.

The Rebels are encouraging students to stay out of public school on May 1, and to attend instead the 'freedom schools' which will be set up throughout the District. This demonstration has been organized to force the resignation of Carl Hanson, superintendent of District of Columbia schools.

## REBEL SCHOOL

The Rebels, a Southeast group of high-school aged poverty-workers have set-up their own 'rebel school' to prepare for high school equivalency tests. Some of the rebels are high school graduates; others are drop-outs or kick outs--all of them feel that the public schools do not offer much to students and that the schools' administration is more interested in disciplining than educating the students.

In January of 1966 four of the present rebels--Leroy Washington, then a neighborhood worker at South East Neighborhood House; William Scott; Herman Lee; and Walter Williams conceived the group

as a means of mass employment of youth in the community.

In April of 1966, Rebels With A Cause received a three month grant of \$19,000 from the United Planning Organization. At the end of this period they signed a second contract with UPO--this time for five months and for \$43,000. Today, Rebels With A Cause operates ten centers on a budget of \$1,230,000 a year.

They have city-wide youth development programs concentrating on the problems of education, recreation employment, police relations, and better housing.

The Rebels attend neighborhood meetings and serve as trouble shooters for community problems.

## A TEACHER

Feeling that the District Schools had inadequately prepared them to deal with the problems of community organizing, they hired a teacher out of their grant, and on their own time attend classes for two hours a day. They study towards a high-school equivalency in English, math, and reading. The curriculum is more sophisticated than ordinary high-school materials--they practice reading from such books as 'Raisin in the Sun' and 'The Organization Man.'

## LOFTY AIMS

The Rebel School itself functions as an in-service course for activists. The purpose of the group as de-

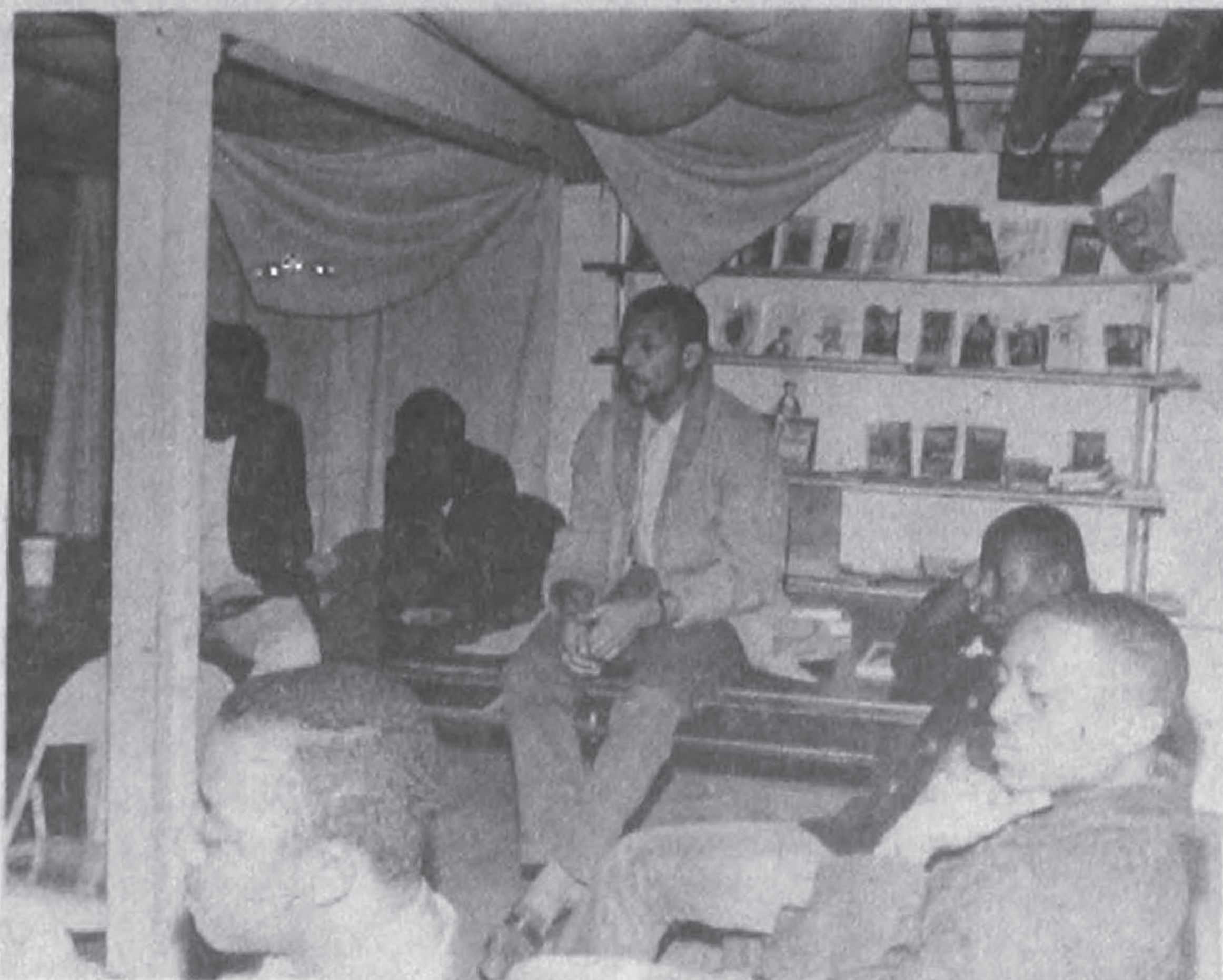


Photo by Leon Jester  
YOUNG COMMUNITY ORGANIZERS ATTEND CLASSES AT THE REBEL SCHOOL. REBELS WITH A CAUSE ORGANIZED THE SCHOOL TO GET THE EDUCATION THE DISTRICT SCHOOLS DENIED THEM.

finied by Mr. Hampton, the Community Youth Organizer assigned to them is: 'to get the youth of the community to

speak for what they want, for social and individual change. To try for a better community and bridge the gap between

adults and 'young hoodlums.' Youth are responsible and capable of running a program working as a unit or a team. They are building the responsibility of a job, and developing skills to carry them into adulthood.

## IN-SERVICE PROJECTS

Among the projects they are currently working on is a recreation center for Sheraton Terrace; a stop light at Berry farms; a carrier-boy service for the Jumbo Supermarket at Alabama and Stanton Road, S.E.; a police-relations committee; a Youth Council for Juvenile Delinquency to separate the correctional institutions from the orphanages; and a Morris Road Project to clean up and make more safe the slum conditions on that street.

The Rebel projects will be going full speed ahead, unless the summer UPO cuts eat into their grant.

# Leaders Say "Hell NO!"

By Frank Speltz

Eight Washington community leaders announced their support of the Spring Mobilization to End the War in Vietnam to be held in New York City on April 15.

Lester McKinnie of SNCC declared that "we have no arguments against the beautiful people of Vietnam. We think theirs is a just and reasonable cause."

"The domino theory has not been refuted, for this has been the principle upon which the American government, through its armed intervention policy, has relied over the past 12 years. If the war continues its present course, Thailand will succumb to the same American treachery--then Laos, Cambodia; the American government constitutes the gravest threat to peace in the world today."

"This emasculation of people is well understood by Black People. For we were too long victims of this American avocation. In Washington, there is no home rule. Are

we being asked to defend this in Vietnam? We say to the war: Hell, no!"

Richard Anderson of CORE asserted that ending the war is "an integral part of the civil rights movement. We are in danger of committing genocide against the Vietnamese people."

A moving speech was given by Margaret Russell, Wash. Area Comm. on Viet Nam. Drawing on her insights as a grandmother and on her experience gained in a trip to Djakarta last year where she met with several Vietnamese women, she described the terrible feeling of watching one's children die the slow, torturous death from napalm. She finished close to tears.

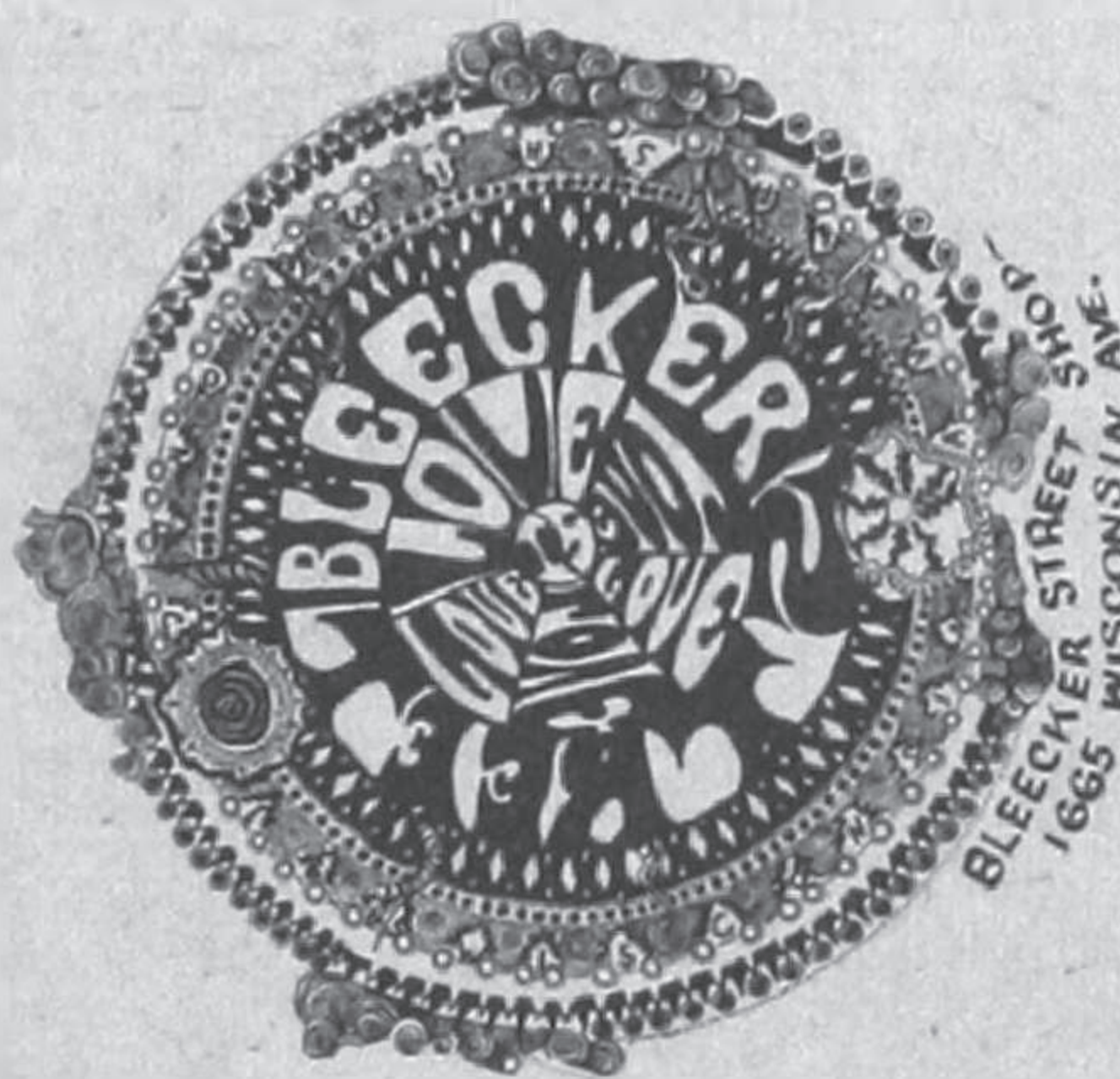
Julius Hobson blasted Senator Edward Brooke for "knowing what he was going to say before he went to Vietnam in the first damn place." Whitney Young of the Urban League, along with Brooke, are attempting to gain "equal rights in skull-duggery." As for Hobson, he said he prefers "humanism over patriotism."

Marcia Kallen of the Spring Mobilization Office announced that the Peace and Liberation Train to New York City would contain 1100 seats and that they were selling "like hotcakes."

The press conference was called to announce a rally at which Rev. James Bevel, National Director of the Spring Mobilization to End the War in Vietnam, and Dagmar Wilson and Sid Peck, vice-chairmen of the Mobilization will speak. The rally will be held Friday evening at 8 p.m. in the Lincoln Memorial Temple, 11th and R Streets, N.W.

Rev. Bevel is on leave from the Southern Christian Leadership Conference to organize the national protest. He was a founding member of the Student Nonviolent Coordinating Committee. Together with his future wife, Dian Nash, Rev. Bevel played a leading role in the Nashville Student Movement when it took over the 1961 Freedom Ride after the CORE riders had been stopped by the bus burning in Anniston, Alabama and beating in Birmingham. As a result, he was one of the several hundred Freedom Riders arrested at Jackson, Mississippi, and he spent 60 days in the Mississippi State Penitentiary. continued on page 6

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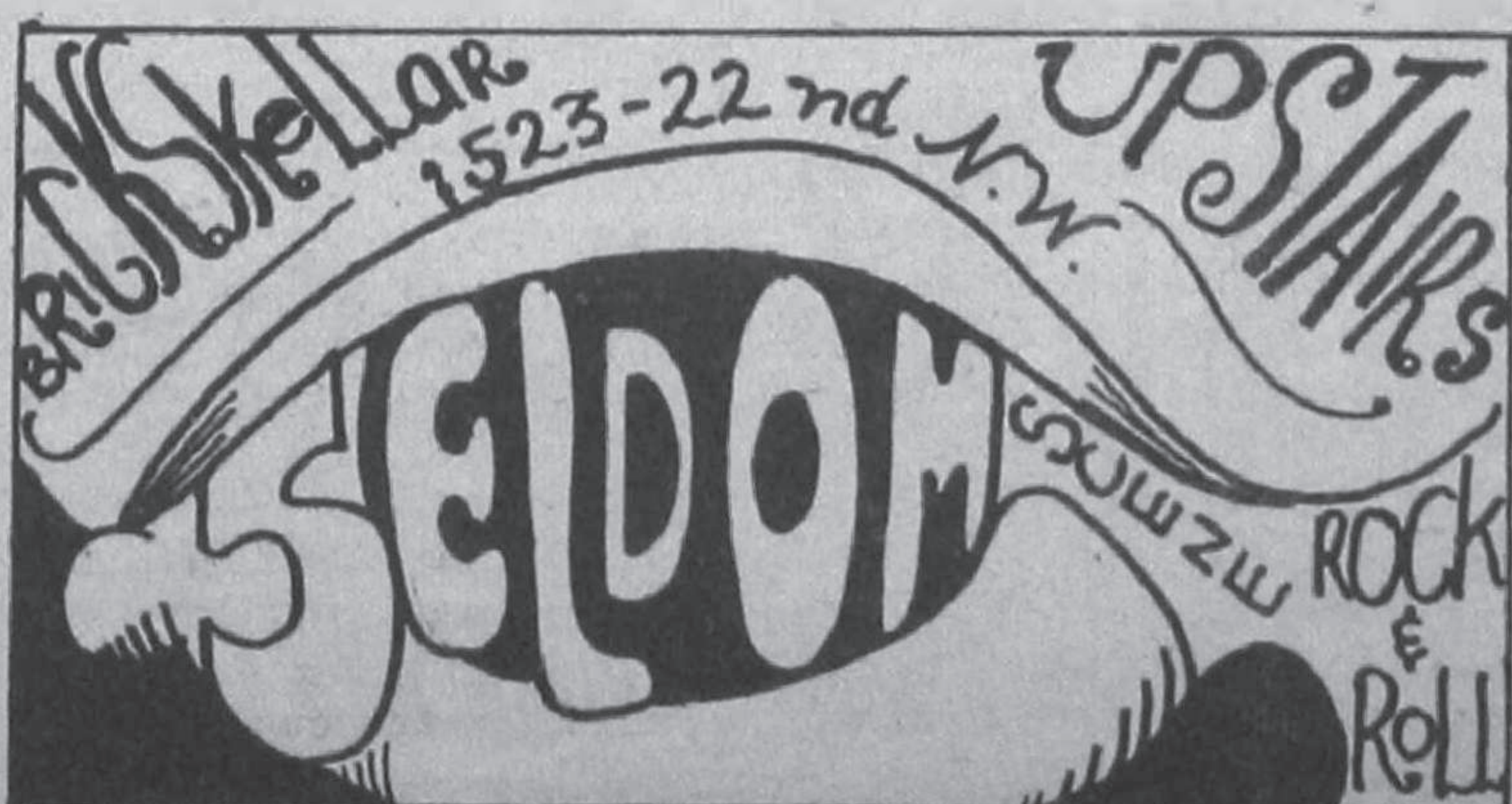
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# FREE PRESS LIFE THREATENED LEGAL BATTLE Begun

By Frank Speltz



WE SHALL NOT BE MOVED! (except Bursa who chickened) Photo by Michael Grossman.

Be it hereby promulgated that the Washington Free Press, published weekly by the Washington Free Community, Incorporated, has been officially notified and disturbed by certain members of the District of Columbia Establishment and Power Structure (hereinafter referred to as the Fuzz); that its sprawling, massive complex of equipment (one electric and three portable typewriters), its exhaustive Archives and Reading Room (item: four wooden file cabinets expressly forbidden by Our Beloved President in Executive Order BS493049), and its three desks are violating a certain zoning regulation which will go unnamed here (legal counsel to aforesaid Corporation being unable to figure out which one it is), and that, pursuant to this state of affairs, a hearing is scheduled in the Corporation Counsel's office (Court of General Sessions 2:00 P.M., wherein the Fuzz will determine the extent of the Washington Free Press's

threat to Que Street and environs.

Be it further promulgated that the Washington Free Press does not intend to be pushed off its turf this easily; and that the Washington Free Press intends to end the reign of terror of the Establishment over community action groups in this the capital city, and that it shall seek through its natural medium, the Fourth Estate, to prove the existence of this reign of terror, and that it shall take its battle even beyond this realm, if necessary, into the Courts of our beloved nation. Be it further known that the very existence of the Washington Free Community and other human rights projects hangs in the balance. The Washington Free Press doth appeal to its readership to financially back its proposed extensive legal campaign, and to offer all assistance on all levels--financial, legal, intellectual, and emotional towards this war.

By order of necessity, Given this 29th day of March, 1967, by the Washington Free Press Board of Directors.

## RADICAL WINDS AT HOWARD

By Art Goldberg

The moment I returned from the West Coast I could tell that the rising tide of black nationalism was having its effect on the normally dormant DC. I could feel the difference in DC by walking down 14th Street. The year before there was uneasiness. Now, in many instances there was outright hostility. Whitey was the Devil and this was one Whitey who could feel the hate emanating from the people.

But just because the people in the streets were getting themselves together, it did not necessarily mean that the students at Howard University were going through the same process. I had discovered the year earlier that many Howard students were isolated either physically or mentally from the black working class. Thus, I was not certain if they were going through the same spiritual changes of black working people. The answer to this question seems no longer in doubt. In greater and greater numbers, Howard students are searching for and discovering their identity.

Stokely Carmichael's arrival on the Howard campus was the event that brought home the point that Howard

was getting ready. He first appeared at the Law School and many of the more bourgeois got out of their conservative bags long enough to turn on.

When Stokely returned a few weeks later to speak to the student body, the campus really got itself together. Normally Howard students do not turn out in great numbers to hear guest speakers--but this time the campus broke completely with its usual pattern. Stokely was to speak at 7:30; however, by 7:00 Cramton Auditorium was filled to capacity.

Outside of the auditorium several hundred students milled around waiting for an opportunity to see Stokely. The crowd outside began to get more and more restless and angered by the fact that white people (many were reli-

### NEWS ANALYSIS

gious and newsmen) were allowed to cross the police line by showing cards to the police. As Howard students we could not understand how the non-students got precedence over us.

Then some students tried forcefully to get inside by pulling with a rope on the locked front door. While students were doing this, other students were rushing the side entrance and after a brief encounter with the police managed to get inside.

Stokely had a fantastic effect on the campus that night and ever since. As a

recent Howard graduate, many of the students in Cramton knew him personally; and if they didn't know him personally, they certainly could identify with him as a Howard graduate who had the courage to do what many of these students wished to do.

Black power became the focal point of discussion from that time on. Whenever an issue would be discussed, it was discussed in the context of black power; and whether black people could achieve freedom in a racist society. The 'Hilltop,' which is the campus weekly newspaper, was blessed with an excellent editor and assistant editor, as well as a very hip staff. Through its pages the dialog on black power was given an open forum. Last year's 'Hilltop' was administration-oriented and almost never took an independent position on issues. This year's 'Hilltop' is never afraid to take independent positions; and, in fact, encourages free thought.

Contrast the coming of Martin Luther King. Unlike Stokely's appearance, which was preceded by almost no publicity, Martin Luther King's appearance was greeted by the administration as a big event, since he was to receive a prize at Howard. However, even with all of this advance publicity, there was not the same feeling of tension that surrounded Stokely's appearance.

On this night I had no trouble getting in to hear the speaker. In fact I

arrived late and I found that only half to three quarters of the balcony section was filled.

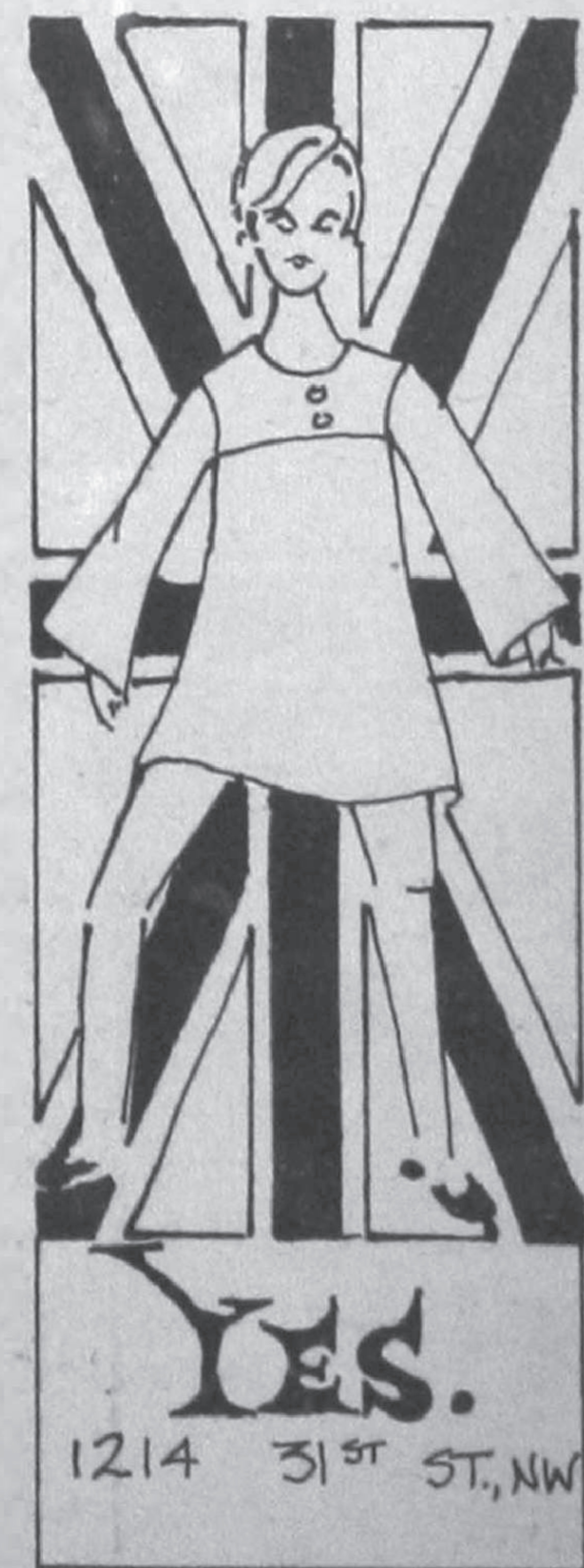
Dr. King's speech seemed to drag on and on. It had not changed much from several years earlier and yet the mood of the whole campus and the community had changed. The mood of his speech can best be typified by its ending which again called for whites of goodwill to work with black people to bring racial justice to all Americans, the antithesis of Stokely's call for a black controlled organization. Many Howard students began leaving in the middle of the question period.

Even the way the questions were asked, pointed up the contrast between the two presentations: During

Stokely's speech questions were asked from the floor; however during Dr. King's speech questions had to be written down and then they were read by some of the 'student leaders' and finally handed to Mr. King to answer. This procedure caused resentment among a great many students.

Students who came to hear Dr. King went away either unmoved or disappointed whereas the reaction to Stokely's speech was one of excitement and danger. From these two events developed the pattern of future events on campus.

The Howard student is slowly becoming more politically aware than at any time in recent history.





# DEATH SHOW

ARMED FORCES PATHOLOGY MUSEUM AT 7TH AND INDEPENDENCE N.W.

by Anne Oswald

We enter by way of the only door (no escape hatch here) and we are scrutinized by the sergeant-at-arms. After some confusion as to which staircase to ascend (already high on spring) we choose the unblocked stairs leading to the widows' walk. There are several passages marked by signs saying "this section of museum closed to public."

We enter the Vietnam Room--that's like the Red Room in the White House; though our government does make a distinction between blood and Red--in favor of blood it would seem. In the blood room you are bombarded with schizoid duck-speaking messages. You see pictures of pacified Vietnamese having their hideous wounds repaired by the hands that wounded them. They are as grateful as eggshells being put back together again.

In the same room showing the strange quality of roasted human skin, there is a display on the relatively harmless anopheles mosquito. In this strange room we see the utter madness of our lives illuminated in the juxtaposition of carcinoma of the uterus and a picture of a U.S. military air crash victim with a sign saying something like "leave him where he lies" (so as not to crush his spinal cord which is, really not recognized as being of value). In this strange room we see that war is inevitable, is NATURAL, as natural as any predatory virus. This is the way we die.

Before we descend, though we could not now be further down, we see curious shrunken heads and the skull of a Chinese man--as if we didn't know how it got there--we seem to have beat up on almost every nationality since our revolution was won.

In the death hospital, they play Rachmaninoff all day. This reminds me of the

angry motorists of America trying to run down beautiful Edwardian children.

On the first floor we see a bullet in the viscera of an American soldier, preserved in death as it was not in life. We see the Japanese version of viscera--a wooden anatomical model, the guts seen as flowers and fruit. Was it on a full moon night that the Director acquired the magical Japanese figure? Was it a moonless mania that caused him to dream up a bit of Lincoln's bone? Did he abort his mistresses in various stages of pregnancy to acquire the fetuses in alcohol? He had no mistresses--but was a co-signer in some Gothic tower where the insane were deprived of their not quite viable babies. Undeliverable prisoners of the war museum.

In another cage the shattered leg bone of an old

general, wounded by a cannon ball--the busted leg amputated. Next to the bone is a photograph of a proud man, the general himself on peg-leg, come to view his infamous, missing limb. I picture a cameraman taking a picture of the photographer who was taking a picture of the general who was looking at his leg in the window, perhaps secretly hoping to buy it back. After this I would not have been surprised to see complacent survivors of Hiroshima on display or their amputated offspring.

We formulate endless plans to infiltrate non-violently leaving peace-poems every day, but would rather burn the place down. It has no use.

## LETTERS

To the editor:

So the Janus Film Society is a non-profit organization? Bunk. The Janus Film Society is about as non-profit as General Motors. That point could be argued, you say? Well here is your proof:

The Janus Two-Bucks-a-Head Film Society gets a majority of their films from the Audio Film Center in New York. Now let's look at what the Audio Film Center in N.Y. Charges the Janus Two-Faced Society for their films:

SHOW OF FEB. 18-19:

Corral--\$5  
Tumbleweeds: Introduction--\$4  
Tumbleweeds--\$20  
Total--\$29

SHOW OF FEB. 25-26

Woman--\$25  
The End--\$17.50  
Total--\$42.50

SHOW OF OCT. 15-16\*

(\*There were a FEW other films in this program)  
The Pharmacist--\$5  
The Wedding Feast--\$5  
Waiting for Baby--\$2.50  
\$ Total--\$12.50

SHOW OF DEC. 31--JAN. 1:

The Scopes Trial--\$5\*  
The Feast of Ishtar--\$7.50  
Total--\$12.50

SHOW OF AUG. 6-7

The Birth of a Nation--\$52.50  
(This one was an ENTIRE SHOW.)

JULY 30-31:

Salome--\$25  
Sex Life of a Polyp--\$2.50  
St. Louis Blues--\$10  
Skeleton Dance--\$4  
Total--\$41.50

Other Films:

Cosmic Ray--\$8  
A Movie--\$8  
Gold Diggers of 1933--\$20  
Two Tars--\$6  
Footlight Parade--\$20  
Song of the Prairie--\$20  
Venom and Eternity Trailer--\$5  
Oh, Dem Watermelons--\$15  
The Music Box--\$10  
Calling All Girls--\$6  
Georg--\$20  
Plague Summer--\$12.50  
Desistfilm--\$8  
Dancing Mothers--\$20  
Wisp--\$5

The list goes on and on and on! Now you could probably squish about 300 or so people in both theatres. So with two performances, one Saturday night and the next Sunday morn, at 2 bucks a throw, that comes to about 12 hundred dollars! That's non-profit?

Ron Evry

concern, unity and revolutionary thought and inquiry on the part of black professors in Negro and white colleges and universities.'

Dr. Nathan Hare of the Howard University Sociology Department and several students read a Black Power Committee statement which declared, 'Our aims are: (1) the overthrow of the Negro college with white innards and (2) to raise in its place a militant black university which will counteract the whitewashing black students now receive in 'Negro' and white institutions. We are working to bring the black college and the black community together as one in a common and invincible army to fight our common enemy.'

The Black Power Committee outlined a program for the 'complete revamping' of Negro colleges. Curriculum and libraries, the Committee believes, should be made more relevant to 'the present and future demands of the black struggle in America and the world.' Changes would encompass the inclusion of Swahili in the curriculum as a compulsory language, for example.

The Black Power Committee demanded that Howard University be renamed either Garvey University or Turner University, to 'commemorate the courage and deeds of black thinkers and theorists, now dead, rather than white imperialists and their lackeys.'

## "HELL NO"

continued from page 2  
Mississippi State Prison. This Freedom Ride led to the ICC ruling barring segregation on interstate buses.

He participated in civil rights drives in McComb, Clarksville and Shaw, Mississippi and Albany, Georgia. In 1963, he directed the voter registration drive in Greenwood, Mississippi.

In the fall of 1963, he became the director of the SCLC action program in Birmingham, and in 1965, directed the SCLC activities with Bernard Lafayette in Selma. During 1966, he directed the SCLC action program in the Chicago suburbs.

Dagmar Wilson, a Washington resident, was a founder of Women Strike for Peace. Sidney Peck, a professor at Western Reserve University has been active in the teaching movement.

## HELP!

WFP needs slave labor Tues., Wed nights. call 332-4939

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**CIRCLE**  
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**CARTOUCHE & CASABLANCA**  
April 3  
**A WOMAN IS A WOMAN**  
&  
**WE'RE NO ANGELS**  
April 4  
**LOVE AND THE FRENCH**  
**WOMAN & BEAT THE DEVIL**  
April 5  
**MALE HUNT**  
**MALTESE FALCON**  
April 6  
**SWEET AND SOUR**  
**KEY LARGO**

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## Join Spring Mobilization to end the war in Viet Nam

Hear Rev. Bevel, Dagmar Wilson &amp; Sid Peck

Describe April 15th Rally in NYC

This Friday March 31- 8 PM Lincoln Memorial Church  
17th & R Sts. NW

ATTEND NY PEACE RALLY- Hear Martin Luther King &amp; Others

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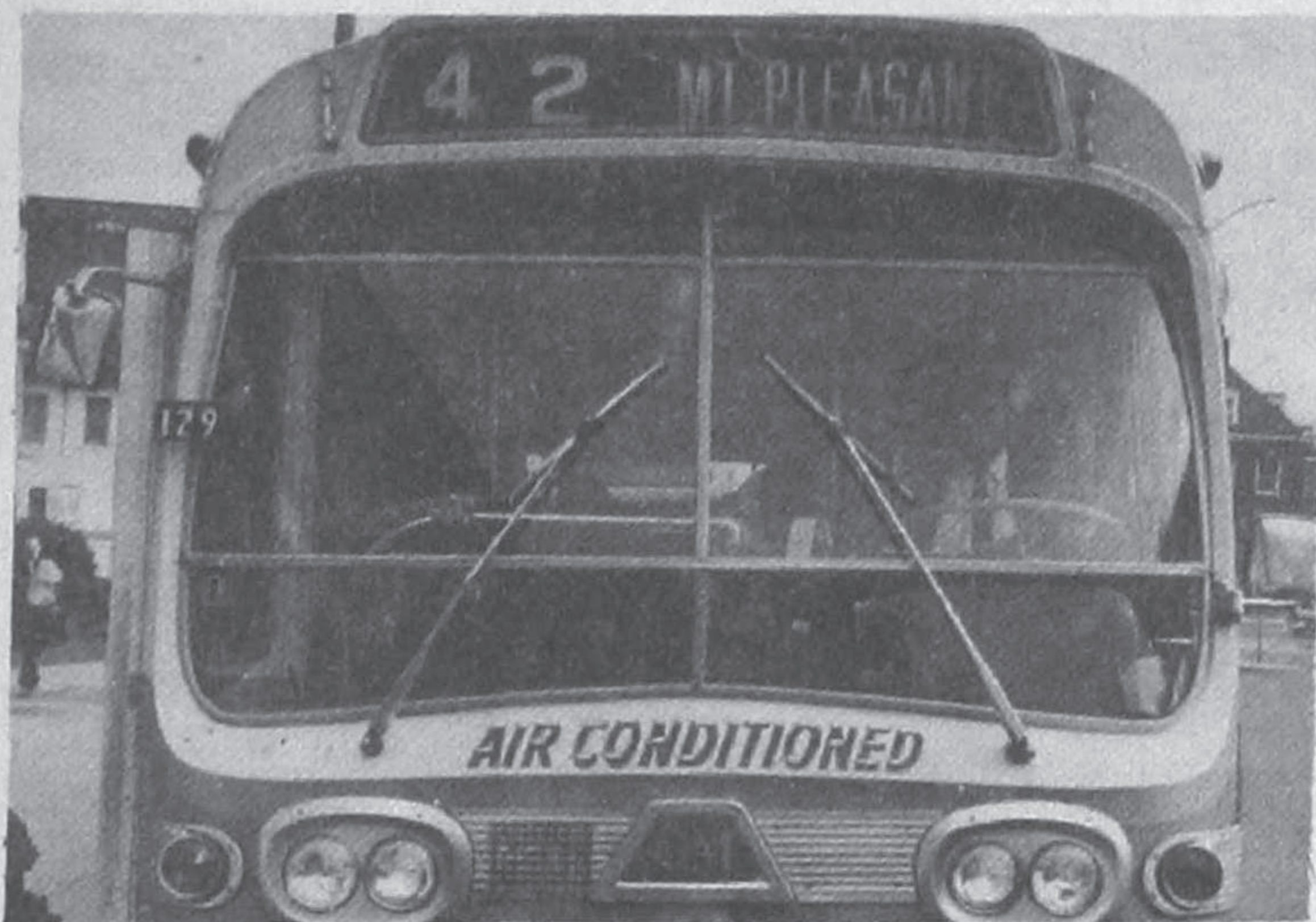
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# CHALK DUST



Photos by Michael Grosman



By Don Slaughter

The recent decision of the Washington Metropolitan Area Transit Commission to raise the price of bus tokens 2-1/4 cents each is a classic example of a solution which displeases everyone and solves nothing. The public is incensed because it has to pay more and O. Roy Chalk indignantly claims he's not getting enough. The fight between the two is far from over.

Citizen's groups are planning to appeal to have the fare increase rescinded. Chalk's tactics have been to threaten to sell the company, pricing himself out of any conceivable market by asking for 25 million, then calling on Congress for a \$500,000 subsidy.

The immediate dispute is over D.C. Transit's profits. O. Roy Chalk says even with the increase the D.C. Transit system will not be getting a fair profit: a full 6-1/2% of the rate of return. WMATC holds that 6-1/2% is the maximum, rather than the guaranteed minimum, profit Chalk can make. In their view profit guidelines set for 'regulated' public utility monopolies such as D.C. Transit are intended to protect the public from being milked for an exorbitant amount of money, not to put Chalk in a privileged position where he is assured 6-1/2% profits and anything over that he can rake in.

Even if this problem could be settled, there remains the question, '6-1/2% profit on what?' Thomas Payne and the Metropolitan Citizens Advisory Council feel it applies to the original investment of \$500,000 while Chalk and WMATC want to include annual operating

and other costs in the calculations. The first interpretation would give Chalk \$32,500 a year. If the second were applied, somewhere between 1.5 and 2 million dollars would go into Chalk's pockets.

In their motion to have the requested fare increase rejected, Payne & Co. raised several other interesting points. They questioned bookkeeping practices which

## NEWS ANALYSIS

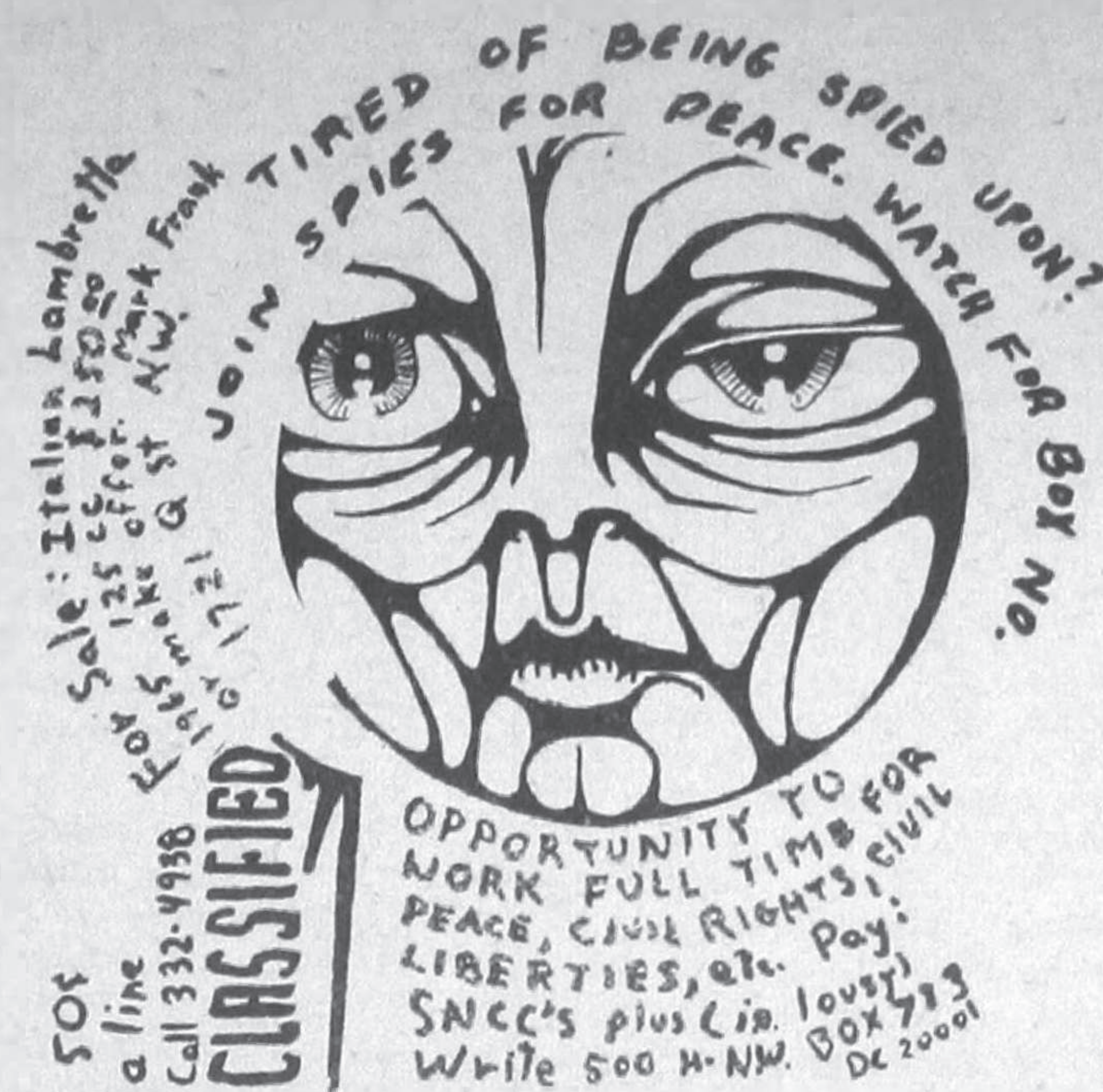
let D.C. Transit claim an operating loss while paying high dividends to stockholders, remarked on unusually high operating costs due to internal inefficiency (this suggests increased profits could come through administrative reforms), and pointed out the lack of a comparative analysis of profits gleaned off different routes. Since bus lines in low income areas are more profitable because they are more fully utilized, the poor are subsidizing the rich.

The points raised by Payne and the Metropolitan Citizens Advisory Council were rejected by WMATC. As they see it, the question is not whether O. Roy Chalk's demands are fair but what his minimum requirements are to continue operating Washington's public transportation system.

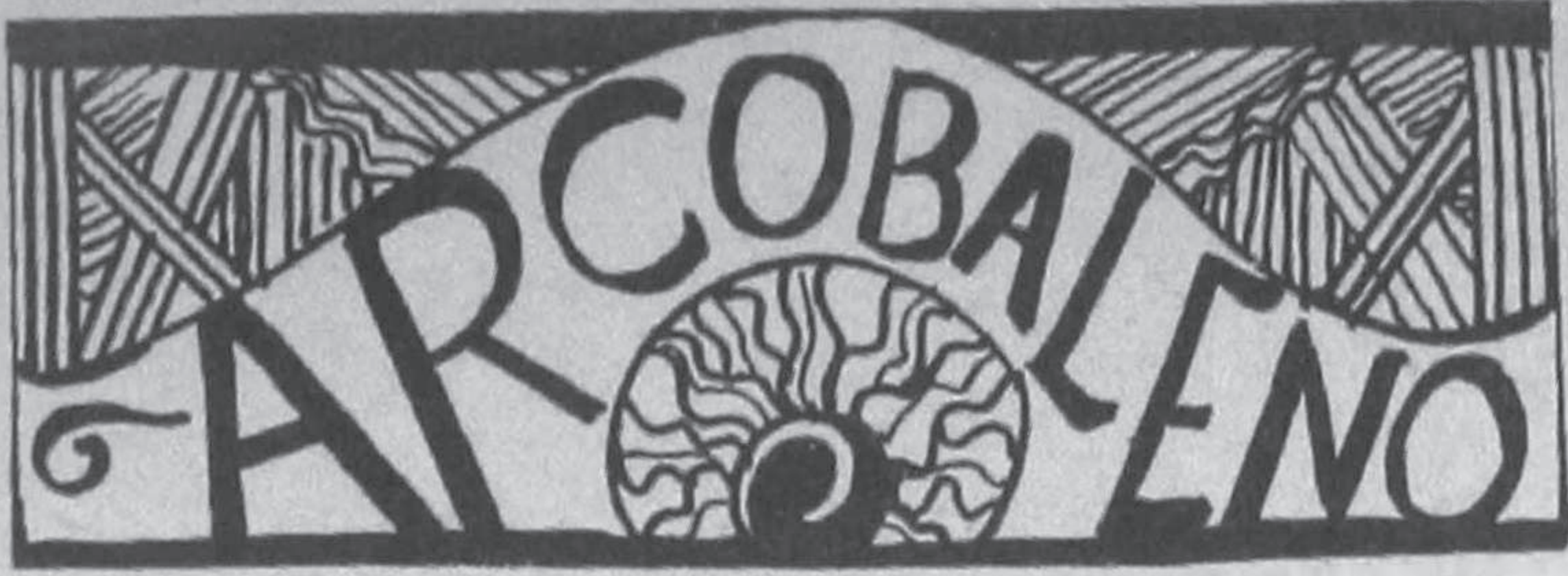
WMATC tried to balance the interests of Chalk and those

of the public by granting a modest fare increase. Chalk says it isn't enough; he wants his legal 6-1/2%, and in the end he is the one with the last word on what is enough for he can always pull out.

If Chalk means what he says, D.C. has three alternatives: higher fares, public subsidy to private corporation, or public ownership with the deficit being covered out of general revenue. If either of the latter two courses of action are decided upon, we can begin to talk about just fares.







## FRIDAY - MARCH 31

MOVIE - U. of Maryland Student Union presents "Magnificent 7" 7 and 9 pm; Sunday at 7:30.

RALLY to organize Washington for April 15 Mobilization for Peace in New York City. James Bevel, Dagmar Wilson, Sid Peck at Lincoln Memorial Temple, 11th and R. N.W., 8 pm. Call 387-6607 for information.

CONVENTION. Americans for Democratic Action, Shoreham Hotel - thru Monday. Call 265-4435 for information.

FOLKS SONGS AND DANCES International night - Lisner Auditorium, 8:30 pm, free.

TENNIS - Syracuse at Georgetown. Call Georgetown U. for details.

## SATURDAY - APRIL 1

'BE-IN' - P Street Beach, 10 am. Bring balloons, flowers, instruments and your turned-on head.

OPEN SING. Alexandria Folklore Center, 205 North Royal Street, Alexandria, Va., 8 pm, free admission and coffee.

FOLK MUSIC. Clancy Brothers and Tommy Makem, Lisner Auditorium, 8:30 pm. Call NA 8-5575 for information.

'PAGEANT OF TRANSPORTATION' - Smithsonian Institution, 9:45 am to 9:15 pm - inside and outside Museum of History and Technology - music, drill team, balloon ascensions, antique and future forms of transportation demonstrated. Call 381-5911 for information.

CYCLING. 20-30 Club. Meet at 10 am at Towpath Bicycle Shop, 2816 Penn. Ave., N.W. Bring lunch.

CONVENTION. See March 31 listing.

PIANO CONCERT. Ferrante and Teicher, DAR Constitution Hall, 8:30 pm. Call NA 8-7151 for information.

PHOTOGRAPHY EXHIBIT. Aaron Siskind - Washington Gallery of Modern Art, 1503 21 Street, N.W.

WALKING tour & discussion of U.S. Capitol West Front. Tour will begin at Washington Gallery of Modern Art, 1503 21 St. N.W. at 10 am. Limited to members of the Gallery.

COIN SHOW - Alexandria Coin Club, Alexandria Recreation Center, 1605 Cameron Street. Also April 2.

MOVIE - U. of Maryland Student Union presents 'The Subterraneans,' 7 and 9 pm.

GALLERY TOUR - The Phillips Collection, 1600 21 St., N.W., 3 pm, every Saturday.

## SUNDAY - APRIL 2

CONCERT - All Souls' Choir and Chamber Orchestra at All Souls Church, 15th and Harvard, N.W. 8:30 pm. After concert party with 20-30 Club.

UFO's - open meeting for those interested in learning more about unidentified flying objects; 2822 Devonshire Pl., N.W., Apt. 6, 1:30 pm every Sunday.

COIN SHOW - see April 1 listing.

CONCERT - Kathleen Haley, piano; Tawes Recital Hall, U. of Maryland, 4 pm.

MOVIE - see March 31 listing.

CYCLING about Washington - American Youth Hostels. Meet at 10 am at Towpath Bicycle Shop, 2816 Penn. Ave., N.W. Bring lunch, water, camera. 35¢ to rent bike if you don't have one.

CONCERT. Toronto Symphony - DAR Constitution Hall, 3 pm; call NA 8-7151 for information.

CONVENTION. See March 31 listing.

MUSIC. Don Cossack Chorus and Dancers - DAR Constitution Hall, 7:30 pm. Call NA 8-7151 for information.

## MONDAY - APRIL 3

MUSIC. World premiere of the historical musical 'Freedom Suite.' Arlington Symphony, William Warfield, soloist, with 100 voice CHOIR. Afro-American Ballet; 8:30, DAR Constitution Hall. Call 628-6798 or 544-4940 for ticket information.

EUROPEAN orientation course - for those planning to travel in Europe - 1st of 3 sessions (others April 13 & April 18). American Youth Hostels, 1718 N Street, N.W., 7:30 pm. Call 737-1683 for information.

MUSIC. The Madison Madrigal Singers, James Madison High School, Vienna, Va., 8:30 pm.

## TUESDAY - APRIL 4

FILMS. On Vietnam, China and related themes, including "Why Vietnam" (Defense Dept.) and "Land of Fire" (National Liberation Front). 8 pm. Friends Meeting House, 2111 Florida Ave., N.W. Call AD 4-2111 for information.

PSYCHODRAMA THEATER. 7:45 pm, 1323 New Hampshire Ave., N.W., call 265-6550 for information. \$2 admission, students \$1.

MEETING. to plan Washington's participation in the April 15 Mobilization for peace in New York City. St. Stephen's Episcopal Church, 16th and Newton, N.W., 8 pm. Call 387-6607 for information.

FLYING SAUCERS. Stewart Nixon of National Investigations Committee on Aerial Phenomena speaking at All Souls Church, 15th and Harvard, N.W., 8:15 pm. Confirm at 474-7508.

FILM. Sergei Eisenstein's 'Ten Days that Shook the World.' Washington Gallery of Modern Art, 1503 21 St., N.W., 8:30 pm.

CONCERT. Washington National Symphony, Henryk Szeryng, Violin. DAR Constitution Hall, 8:30 pm. Repeated April 5.

## WEDNESDAY - APRIL 5

POETRY READINGS by 3 young New York poets: Clayton Eshleman, Clarence Major, Irene Schram. Will Inman, poet-in-residence at American University will preside. Kay Spiritual Life Center at AU, 8 pm.

VIGIL FOR PEACE. every Wednesday on 11th St. side of Woodward & Lothrop, noon to 1 pm. Call AD 4-2111 for information.

SQUARE DANCING. All Souls Church, 15th and Harvard, N.W., 8:30 pm, 75¢. Sponsored by American Youth Hostels.

MUSIC. U.S. Marine Band - every Wednesday thru May 10, 8:30 pm, D.C. Recreation Dept. Auditorium, Constitution Ave., between 12th and 14th.

CONCERT. See April 4 listing.

## THURSDAY - APRIL 6

CONCERT. Julliard String Quartet and Walter Trampler, Viola, 8:30 pm. Library of Congress, Coolidge Auditorium. Tickets distributed on April 3 by Patrick Hayes, 1108 G St., N.W. (2 per person). Repeated April 7.

HAPPENING. Bleecker St. Shop, 1665 Wisconsin Ave., 4 pm

## FRIDAY - APRIL 7

FOLK MUSIC. Buffy Sainte-Marie, Lisner Auditorium 8:30 pm. Call NA 8-5575 for info.

AN EVENING WITH MARK TWAIN - starring Hal Holbrook, Lisner Auditorium, 8:30 pm. Call NA 8-7151 for information.

CONCERT. See April 6 listing.

## SATURDAY - APRIL 8

JUDY COLLINS singing at St. Stephen's Episcopal Church, 16th and Newton, N.W., 2 to 6 pm. Benefit for ACCESS, \$2 donation.

WALKING TRIP in Shenandoah National Park for experienced walkers; stay overnight at a trail side shelter. Trip costs \$6; bring lunch for Saturday. Call Ken Trammell, 561-9369 for information. Reserve with American Youth Hostels on or before April 6 (737-1683). Leaves from AYH office at 7 am Saturday.

CONCERT. Arthur Fiedler Pops - 8:30 pm, DAR Constitution Hall.

GUITAR RECITAL. Carlos Montoya, Lisner Auditorium, 8:30 pm, NA 8-7151 for info.

GALLERY TOUR. The Phillips Collection, 1600 21 St., N.W., 3 pm every Saturday.

HOUSE & EMBASSY TOUR - 2 to 6:15 pm. Start at any of the following embassies: Greece, Netherlands, Chile, Turkey, Philippines or any of 5 homes; Tickets \$5 at AAA, Brentanos, other places. Call Mrs. Klunet, WO 6-3720 for further information.

PHOTO CONTEST & EXHIBIT. All Souls Church, 15th and Harvard N.W., noon to 5 pm; Sunday also.

CONT. P.7

## THEATRE

NATIONAL REPERTORY CO. - Noel Coward's 'Tonight at 8:30,' Eugene O'Neill's 'A Touch of the Poet,' and Moliere's 'The Imaginary Invalid.' National Theatre, April 3 thru April 15. Call NA 8-3393 for daily schedule.

PHILOCTETES, by Sophocles and WOOD PAINTING, by Ingmar Bergman. American U. Theatre, April 6-8 and April 12-15. Call 244-6333 for information.

BYE BYE BIRDIE, American U. Theatre, April 7 & 8. Call 244-6333 for information.

THE NIGHT IS MY ENEMY, by Fred Carmichael. British Embassy Players; April 5 - April 7. Call HO 2-1340, ext. 619 for information.

THE SOUND OF MUSIC, by Rodgers and Hammerstein, American Light Opera Co. at Western High School, 35th and Reservoir Rd., N.W., March 30 thru April 16. Call 333-8686 for information.

JOHN BROWN'S BODY, by Stephen Vincent Benet. The Garrick Players, Grace Episcopal Church, 1041 Wisconsin Ave., thru April 9. Call 965-0393 for information.

THE ODD COUPLE, starring George Gobel, National Theatre, thru April 1. Call NA 8-3393 for information.

THE LITTLE FOXES, by Lillian Hellman, Theatre Lobby, 17 St. Mathews Court, N.W. (near Conn. & M). Thru April 1. Call EX 3-5818 for information.

THE KILLER, by Eugene Ionesco, Washington Theatre Club, 1632 O Street, N.W. Thru April 9. Call DE 2-4583 for information.

THE INSPECTOR GENERAL, by Nikolai Gogol: The Arena Stage, 6th and M, S.W., thru April 2. Call 638-6700 for information.

ABSOLUTELY TIME! a new musical for children, by Peggy Simon and Mark Wright. Washington Theatre Club, 1632 O St., N.W. March 27-31, 11 am and 1 pm. Call DE 2-4583 for information.